

Salon AND Concert

A CHOICE SELECTION OF

PIANO FORTE COMPOSITIONS

BY

EMINENT AUTHORS

| | | | | | | | |
|---|---------------|----------------|-------|---|---------------------|----------------|-------------|
| AUBADE (<i>Morning Serenade</i>) | Op. 18. | E. Dorn | 5 | OH! QUE JE T'AIME. | Op. 260. | Egghard. | 4½ |
| THE BRIGHTEST EYES | Op. 358 | Oesten | 4 | LA BELLE ROSALIE | Schottisch de Salon | Talex | 35 |
| ORPHEE AUX ENFERS (<i>Orpheus in der Unterwelt</i>) | Op. 64 | S. Smith | | LA BELLE DIANA | Caprice Schottisch | Talex | 35 |
| BERGEUSE (<i>Schlummerlied</i>) | Op. 300 | Oesten | 40 | SOUVENIR DE PESTH | Marcia Hongrois | Bendel | 30 |
| L'HIRONDELLE MESSAGÈRE (<i>The Swallow-Springs Messenger</i>) | | Godefroid | 60 | SOUVENIR DE MARIE | Mazurka | Batiste | 30 |
| WINTER GRÜN (<i>Wintergreens</i>) | Op. 177 N.º 3 | Spindler | 60 | LA BELLE JULIE | Valse Brillante | Op. 75 | Batiste 35 |
| SO VIEL STERN' AM HIMMEL STEHEN | Op. 340 N.º 1 | Oesten | 40 | ORPHEE AUX ENFERS | Fant. brill. | Op. 64 | S. Smith 90 |
| <i>On heaven what stars your eye beholds</i> | | | | LAUTERBACH MAIDEN | Trans. | Op. 41 | Löffler 5 |
| PLUIE D'ÉTOILES (<i>Shower of Stars</i>) | Complete | Op. 113 | Talex | IL M'AIME TANT | (Romance) | Op. 251 | Egghard 60 |
| PLUIE D'ÉTOILES (<i>Shower of Stars</i>) | Abridged | | Talex | UNE ROSE SANS ÉPINES (<i>Morceau</i>) | Op. 250. | Egghard | 45 |
| THE TYROLESE AND HIS CHILD (<i>Transcription</i>) | Op. 196. | Krug | 35 | LA BELLE BERGÈRE. | Op. 175. | F. Behr. | 60 |
| LA DERNIÈRE ROSE (<i>Pensée Expressive</i>) | Op. 167. | Behr | 40 | SOIR D'ÉTÉ (<i>Mélodie</i>) | Op. 193. | Ketterer | 60 |
| L'ARC-EN-CIEL (<i>Morceau Elegant</i>) | Op. 63. | Smith | 60 | SILVER STAR (<i>Rondo</i>) | Op. 13. | Keller. | 30 |
| RETURN TO THE OLD HOME | Op. 228. | Jungman | 40 | BRIGHTEST EYES | Trans. | Op. 237 | C. Mayer 5 |
| THOU ART SO NEAR AND YET SO FAR | Op. 236 | Oesten | 5 | BRIGHTEST EYES | Meditation | Op. 146 | Godefroid 6 |
| LOIN DE TOI (<i>FAR FROM THEE</i>) | Op. 79. | Blumenthal | 3½ | LE DÉ SIR. | Valse Expressive | Op. 309 | C. Voss 3 |
| THE TROUBADOUR'S SONG | Op. 119. | B. Richards | 5 | JENNIE'S FAVORITE | Rondino. | J.C. Meininger | 3 |
| TRÄUMEREI. (<i>Reverie</i>) | | R. Schuman. | 2½ | | | | |
| PETIT RONDEAU FACILE | Op. 14 | E. L. Schulze. | 3 | | | | |

Published by BALMER & WEBER 206 N. Fifth St.
St. LOUIS Mo.

Entered as second-class mail at St. Louis, Mo., July 1, 1878, under No. 1000. Postage paid at St. Louis, Mo., July 1, 1878.

TRÄUMEREI.

REVERIE.

As played by Thomas' Orchestra.
Andante espressivo. (♩=100.)

R. Schumann.

mf *Ped.* ** Ped.* ** Ped.* *Ped.*

** Ped.* *ritard.* *a tempo.* *mf* *Ped.* ** Ped.*

** Ped.* ** Ped.*

ritard. *a tempo.* ** Ped.* ** Ped.*

Ped. *ri - tar - dan - do.* *p* *FINE.*

Very slow & gradually softer.

ROMANZE.

3

Poco piu moto. $\text{♩} = 130.$

The first system of musical notation for the piano part, in C major and 2/4 time. It consists of a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *fp* (fortissimo piano) and *sf* (sforzando). Fingering numbers (1-4) and articulation marks (accents, slurs) are present throughout the system.

The second system of musical notation continues the piano part. It maintains the same rhythmic and harmonic structure. The right hand has more complex chordal textures, and the left hand continues its eighth-note accompaniment. Dynamics include *fp* and *sf*. The system concludes with a piano (*p*) dynamic marking.

The third system of musical notation for the piano part. It features a variety of dynamics including *f* (forte), *sf* (sforzando), and *p* (piano). The right hand has a more active melodic line with some triplets, while the left hand continues with chords and eighth notes. Pedal markings (*Ped.*) are used to indicate sustained bass notes. The system ends with a piano (*p*) dynamic.

The fourth system of musical notation for the piano part. It begins with a *dim.* (diminuendo) marking. The right hand features a descending melodic line with triplets. The left hand continues with chords and eighth notes. Dynamics include *pp* (pianissimo), *f* (forte), and *sf* (sforzando). Pedal markings (*Ped.*) are also present.

The fifth system of musical notation for the piano part. It includes the instruction *dim: e ritard.* (diminuendo e ritardando). The right hand has a more active melodic line, and the left hand continues with chords and eighth notes. Dynamics include *sfz* (sforzando), *p* (piano), and *pp* (pianissimo). The system concludes with a final chord.

